3: Barrett E-5 (1908-1909)1925
SD 6 Cayapa SD6

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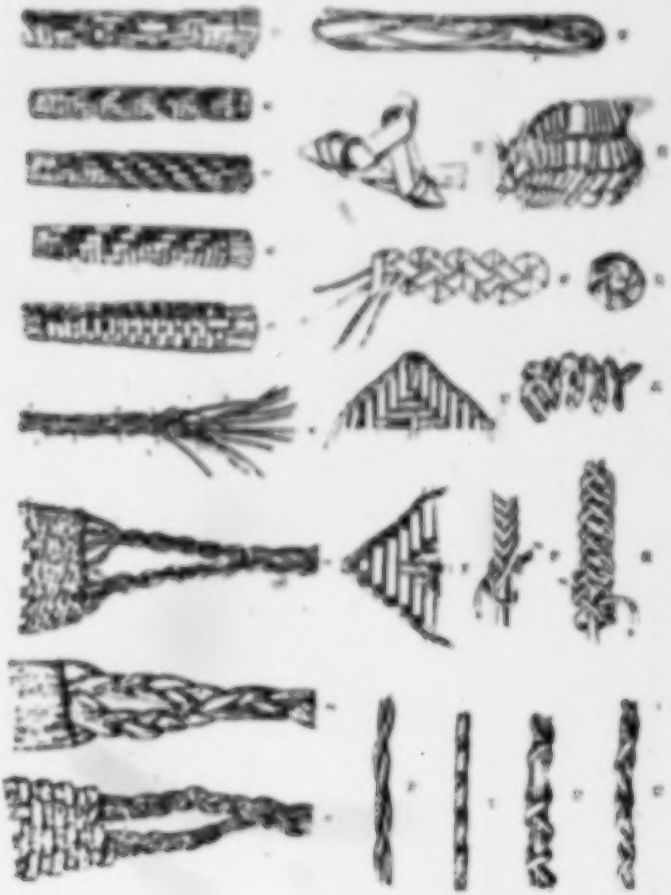
482



PL. CIII

HANDLES OF BASKETS AND FANS, AND BURDEN-BANDS

BARRETT—CAYAPA INDIANS

[p. 236 (A)]

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

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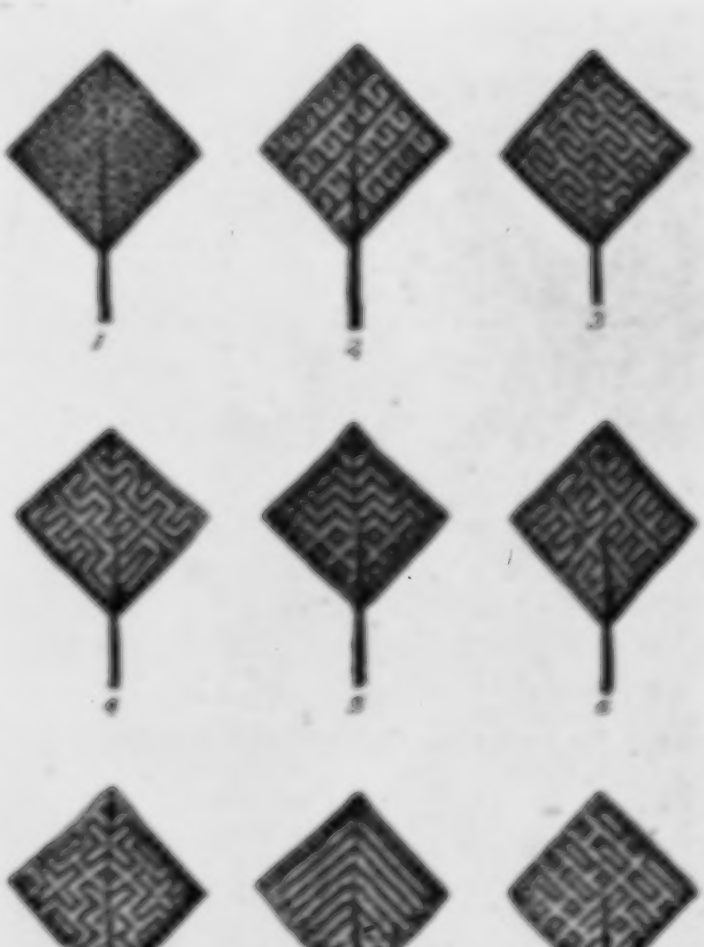

PARIS
[p. 234 (9)]

3: Barrett E-5 (1908-1909)1925
SD 6 Cayapa SD6

upon the forehead, but is more frequently employed as a shoulder burden-band. 285 482

A second type of burden-band is that shown in pl. CIII, 1, which is made of pitigua and is called by the Cayapa te'tsū tañla. In this the head-band is made in wicker with fairly broad strips of pitigua used as warp and a broad strip of the same material passing back and forth as woof. These warp strips are then split and made in two small braids that later merge into one larger braid as is shown in the illustration last mentioned. This type of burden-band is used almost exclusively in connection with the flaring burden-basket, which is supported by the band passing across the forehead. The remaining two types are made of the slender but very strong fibers of the palma real and differ one from the other only in the technic of the cord. In one instance this cord is simply braided, as in the kuna-kuna bark and the pitigua bands just described. A section of one of these bands called in Cayapa nintcū'a tañla, is shown in pl. CIII, 3. The other band, called lū'ra balya tañla, has a cord which is square in cross-section and is produced by the intricate technic shown in fig. 4 of the same plate. The head-band in each case is made in the same wicker technic in which several palma-real cords are laid side by side to form a unit warp element, and a couple of these same palma-real fibers are placed side by side to form a unit woof element.

FANS

The Cayapa make extensively a special type of fan, called nyē've or nyiwē'wi, used for fanning the fire and 285 293 372

3: Barrett E-5 (1908-1909)1925
SD 6 Cayapa SD6

285 to a certain extent for fanning themselves. As is shown
293 in pl. CIV this fan is always square and has a substantial
372 handle extending from one corner. Almost the only
[824] material used for fans is the bark of the petiole of the fan-leaf palm. On rare occasions the bark of the hoja blanca is employed, and such fans almost always show a pattern in red produced by coloring one set of the twilling elements with achote. Both these materials are prepared in exactly the same manner as in making basketry.

285 The blade of the fan is always made in the over-three and under-three form of twilling, while the handle consists of a bundle of the elements which form the blade, this bundle having an outer surface of twilling or wickerwork, as shown in pl. CIII, 5–9. Such fans are usually eight or nine inches square, though they are sometimes larger and frequently smaller. The larger fans are used almost exclusively for fanning the fire, while the smaller ones are used for giving personal comfort.

285 Fans are decorated with a considerable variety of
531 geometric designs of the same character as those found on mats, and in lesser variety on twilled basketry. Pl. CV shows a number of these patterns, which in most instances are without special name and in no case are they symbolic, as has been pointed out in treating the decorative art of the Cayapa.

285 The exact manipulation of the splints used in fan-making is shown in pl. CIII, 14 and 15, which exhibit respectively the uppermost corner and the right-hand corner of the front or upper surface of the fan. In detail the manipulation is as follows: A single long

3: Barrett E-5 (1908-1909)1925
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PLATE	FIGURE	
CXXVII	37	crab design white cotton (ne′ pīlya fībañ ūtcūa)
		nim bī′lya (untranslatable)
		crab design technic (ne′ pīlya decīma)
		eye (kapū′ka)
	38	eye (kapū′ka)
		crab eye (ne′ kapūka, nē′lū kapūka)
		dū′lalara kapūka, kapūka dala′la ke′tū (kapū′ka in each of these terms signifies eye. The remaining portions of these terms are untranslatable)
		balya′lyac (untranslatable)
		belt design (tcū′mbī pīlya). (This term belt applies equally to all designs occurring on belts)
	39	No interpretation obtained. Horizontal bars of this kind are usually called lya′tena, which signifies the palm-wood steps of a house ladder. As a matter of fact the design from which this figure was taken was a very small one and it is doubtful if this name would apply
	40	zigzag (dē′tcū)
		i′clabō′ñ (iron used with flint in striking fire)
	41	i′clabō′ñ (iron used with flint in striking fire)
	42	i′clabō′ñ (iron used with flint in striking fire)
		zigzag (dē′tcū)
		The rectangular closed figures are called kū′tca petī; kū′tca signifies dog, but pe′tī is untranslatable. The crossed lines between these rectangular figures are called pala′la, a term of unknown signification
	43	i′clabō′ñ (the iron used with flint in striking fire)

•[372]

juice called guarapo in Spanish.

Basketry. Fans, baskets, and pouches, are made in the same style and technique as described by Barrett (Barrett 1925:183-230). There is a market for the fans which are used for fanning the embers in the fire-box when preparing a meal. They are often sold in the coastal towns of San Lorenzo and Esmeraldas as well as in the highland town of Ibarra. The money received for these fans is the property of the woman who made the fans, even though they were sold by her husband.

Weapons. The blowgun has disappeared from general use. Only a few specimens are left. All hunting today is done with the escopeta or muzzle-loading shotgun. Serving both as a tool and as a weapon is the machete or /miẽte/, and both men and women are quite adept in its use.

Housing.

Probably the cultural feature of the Pacific lowlands which most quickly attracts the eye of the outsider is the type of house used by the rural Negroid population. This is the square or rectangular pile dwelling with four-shed hipped roof of thatch, a peculiar roof crown, and palm-lath floor